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A MODEL NURSERY.

BY MRS. M. C. HUNGERFORD.

A GENTLEMAN of Philadelphia, who, unlike many men blessed with large families, has also ample means, has amused himself by fitting up for his children a room which seems like a realization of the ideal nursery. The room is in the top of the house, far enough from the family rooms for the racket of its small occupants to occasion no annoyance. It is large and square and well provided with windows, which are recessed and furnished with stationary cushioned benches. The floor is made of strips of light and dark wood, and is without carpet, excepting in the alcove, which will be described presently. The baseboard which surrounds the room is of oak, and across one side is divided into long drawers which are easily pulled out by the help of brass handles, the slope of the roof giving room for their depth. Above the base, all around the room, is a wide blackboard forming the dado. Upon this the children can write or draw to their heart's content, crayons and sponges being conveniently placed at two diagonally opposite corners of the room in little covered brackets or cupboards. The two other corners are cut off by semi-circular closets reaching from the floor to the top of the dado, and furnished with shelves, some of which are intended for books, and others to be reserved for playthings of too delicate a nature for the jumble of the baseboard drawers.

The walls are covered with the nursery paper, which, as the reader may know, is a wall-paper reproducing in a larger design the beautiful plates in Walter Crane's and Kate Greenaway's illuminated books for children. The charm of this paper is not alone the familiar subjects represented, but their great variety and the agreeable colors in which they are printed, giving an almost inexhaustible fund of interest to the little ones who often occupy themselves for hours gazing as in a picture gallery and tracing the events of "Simple Simon's" life, the wanderings of Bopeep, or recalling the rhymes that apply to Misses Margery, Fanny and others of the quaint little figures depicted.

At one side of the room is a miniature carpenter's bench and a chest containing the implements adapted to carpentry. Not toy tools, but large and strong enough to be of actual use. A bracket saw is also stationed at this end of the room, which is palpably the boys' division.

The girls have their special privilege in a large alcove at the other side of the room, which can be secluded by broad curtains. The alcove has a window of its own, and is as prettily carpeted and curtained as a little drawing-room. Upon one side is an imposing tier of "flats" secured to the wall, and fitted up with all the necessities of doll life. Each flat contains four rooms, so well arranged and amply furnished as to leave their occupants

hearts nothing to desire, and the elegancies and admirable appointments are so impartially bestowed as to leave no room for strife among the residents. When the mistresses of these charming apartments are tired of managing the affairs of their tenants, they have only to close large folding doors, which, to complete the imitation of real "French flats," are painted to counterfeit the exterior of a five-story house with windows of real glass and outside blinds, which are not much more unmanageable than genuine ones.

COLORINGS.

In mixing colors the painter should avoid using a greater number of pigments than necessary to afford the tints required, as such mixtures are usually fouler than the colors used, and their drying and other qualities are commonly injured thereby.

White is the most advancing of colors; that is, it comes forward and catches the eye before all others, and it assists in giving this quality to other pigments with which it may be mixed, by rendering their tints lighter and more vivid. Hence it appears to cause colors which are placed near it to recede, and it powerfully contrasts dark colors, black most so of all.

Yellow is a tender, delicate color, easily defiled when pure, by other colors. In painting, it diminishes the power of the eye by its action in a strong light, while itself becomes less distinct as a color; and, on the contrary, it assists vision and becomes more distinct as a color in a neutral, somewhat declining light.

Blue alone possesses entirely the quality technically called *coldness* in coloring, and it communicates this property variously to all other colors with which it may happen to be corresponded.

Blue is most powerful in a strong light, and appears to become neutral or pale in a declining light, owing to its ruling affinity with black or shade, and its power of absorbing light; hence the eye of the artist is liable to be deceived when painting with blue in too low a light, or toward the close of the day, to the endangering of the warmth and harmony of his work.

Of all colors, except black, blue contrasts white most powerfully. In all harmonious combinations of colors, whether of mixture or neighborhood, blue is the natural ruling tone, universally agreeable to the eye when in due relation to the composition, and may be more frequently repeated therein, pure or unbroken, than either of the other primaries.

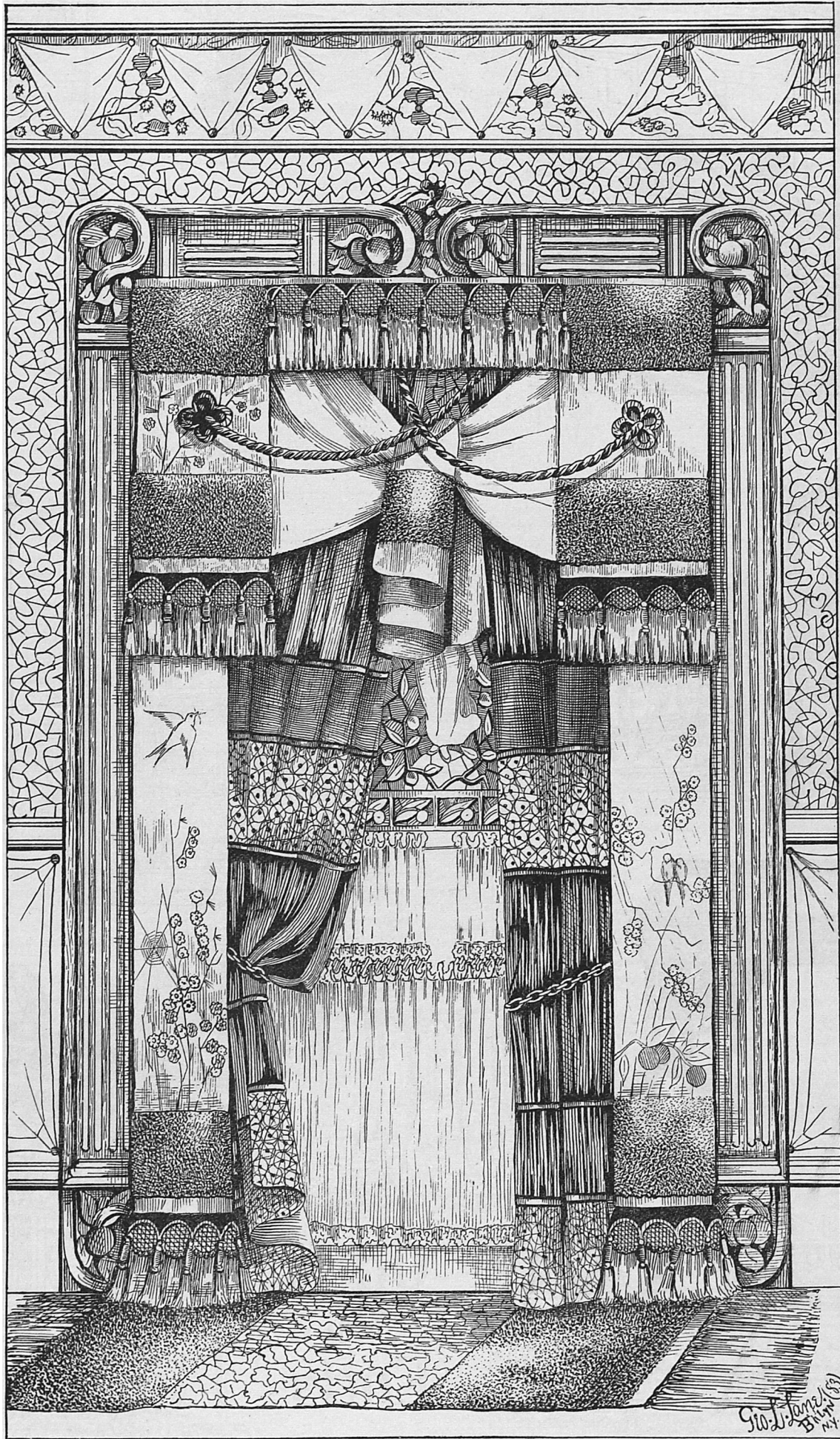
In landscapes, and the like, abounding with hues allied to green, a red object, properly placed according to such hues in light, shade or distance, conduces wonderfully to the life, beauty, harmony and connection of the coloring.

It is a matter of necessary knowledge to the artist, and of useful information to the tasteful decorator that in nature the colors of shadows and shadings are always true

contrasts to their lights, and afford a rule to harmonious art, the neglect of which is a common cause of failure and dullness of effect.

Rooms lighted from a cold or northern aspect should have their ornamental designs shaded with warm colors; on the contrary, cool shadows are required in rooms of a southern and sunny aspect.

Colored backgrounds agreeably relieve sculptures which are white. Blue serves as the best background, because sculptures having their own relief, and being powerfully reflective of light, are best contrasted and advanced by a color having the nearest affinity with shade, that color is blue.



AN "AMATEUR'S" WINDOW DRAPERY, DESIGNED BY GEORGE L. LANE.

Hard wood floors will soon be receiving their share of the scrubbing and polishing that this season of the year brings to ordinary households. Here is a simple recipe for a polish. Into a cupful of benzine pour about four ounces of melted common yellow beeswax, and after mixing thoroughly, pour this into about two quarts more of benzine, add about two tablespoonfuls of coach varnish, and mix the whole thoroughly. Apply this mixture to the floor, with a wide brush, as quickly as possible, and then rub with a bunch of rags as hard and as much as you possibly can. In Paris a man comes in and puts a pair of brushes like mops on his feet and skates around for an hour or two.

The Moresque Effect is sought in upholstery goods and said to be extremely popular.